

FINE ARTS.

HARVEY DEMONSTRATING TO CHARLES THE FIRST HIS THEORY OF THE CIRCULATION OF THE BLOOD.—Painted by R. HANNAH. Engraved by H. LEMON. Published by Lloyd, Brothers, and Co.

Mr. Hannah's masterly picture of Harvey's great discovery (which picture we noticed at the time of its exhibition at the Royal Academy) has just been engraved in the highest style of line, by Mr. Henry Lemon: the size is important, 28 inches wide by 25 inches high, including a suitable margin for framing; and the print, as our reduced copy of it shows, is a most impressive representation of this remarkable event in the history of natural science. The composition is handled with great breadth of light and shade, effects which are vividly rendered in the print. The picture is the property of Joseph Hodgson, Esq., F.R.C.S., of Westbourne-terrace, Hyde Park, who has most kindly and liberally lent it to the publishers for the purpose of engraving.

This picture is of a very interesting class, and so far superior to the scenes of battle and carnage which too often formed the "furniture prints" of the last century, that, to explain more readily the incident before us, it may be permitted to recal some of the leading phases of Harvey's life.

The date of the first promulgation of Harvey's doctrine of the "Circulation of the Blood" is not absolutely ascertained. At the age of thirty he was elected Fellow of the College of Physicians, and shortly after appointed physician to St Bartholomew's Hospital. On the 4th of August, 1615, he was chosen by the College to deliver the Lumleian lectures on Anatomy and Surgery; and, upon this occasion, is supposed to have first brought forward his views upon the circulation of the blood. It is commonly asserted that he first disclosed his opinions on the subject in 1619, after he had been lecturing four years. The Index, however, of his MS. in the British Museum, which contains the proposition whereon the doctrine is founded, refers them to April, 1616; yet,

with patience and caution, peculiarly characteristic of the sound philosopher, he withheld his opinions from the world, until reiterated experiment had fully confirmed his system, and had enabled him to demonstrate it in detail, and to advance every proof of its truth of which the subject is capable. It was not before he had attained his fiftieth year that Harvey's "Treatise on the Motion of the Heart and Blood," dedicated to Charles I., appeared. It was printed at Frankfurt in 1628.

Some time before this the reputation of Harvey had recommended him to the notice of the Court, and he had been appointed physician extraordinary to James I. In 1632 he was made physician to his successor, Charles I.; and was in the habit of exhibiting to him and the most enlightened persons of his Court the motion of the heart, and the other phenomena upon which his doctrines were founded.

When the Civil War broke out, Harvey, who was attached to the King as well by his office as by gratitude and affection, followed the fortunes of his master; and, on his leaving London in consequence of increasing tumults, attended him, and was present at the battle of Edgehill, in 1642. He related to a friend, that, on the day of the battle, he had charge of the two Princes (afterwards Charles II. and James II.). They sat under a hedge whilst the fight was going on; he took out Virgil (a copy of which he always carried with him) and began to read; but he had not long pursued his studies before one of the princes drew his attention to a cannon-shot, which had torn up the ground near them. He then removed his charge to safer quarters.

During their stay at Oxford, Harvey had abundant leisure to pursue his favourite studies, though under the disadvantage of having, at the beginning of the rebellion, when his lodgings at Whitehall were plundered, lost many valuable papers, containing notes of curious observations on the dissection of animals; which loss he never ceased to lament, saying, "that for love or money he could never retrieve or obtain them."

By his unfortunate Royal master, Harvey was always treated with regard and favour and the attachment to arts and sciences, which

formed a conspicuous part of the King's character, contributed not a little to promote and encourage the pursuits of the philosopher. Charles's passion for stag-hunting enabled him abundantly to supply Harvey with animals for dissection; and the King, with some of the noblest persons about the Court, were frequent witnesses of the experiments.

It is said, that after the death of Charles, Harvey travelled again into Italy; but it is certain that he shortly after withdrew from the world and passed his time in retirement, in a house he possessed at Combe, in Surrey. Here he prepared for publication his second great work, "Exercitationes on the Generation of Animals," which had employed his time for nearly twenty years. His "Treatise on the Circulation of the Blood" cost him twenty-six years to bring to maturity. His discovery was ill received. Most persons opposed it; others said it was old; very few agreed with him. To an intimate friend he himself complained, that, after his book came out, he fell considerably in his practice; and it was believed by the vulgar that he was crack-brained; all the contemporary physicians were against his opinion, and envied him the fame he was likely to acquire. That reputation he did at last enjoy: about twenty-five years after the publication of his system, it was received in all the Universities of the world; and Hobbes has observed that "Harvey was the only man, perhaps, that ever lived to see his own doctrines established in his life-time."

He died in 1657, and was buried on the 26th of June of that year. All the Fellows of the College of Physicians attended his funeral, and one who was present states that he lies buried in a vault at Hampstead, Essex. He is laid in lead, and on his breast, in large letters, was to be read—"DR. WILLIAM HARVEY."

The scene of the picture is Harvey's apartment in the palace. The King is seated in the foreground. The courtier who stands behind him, with his hand familiarly resting on the back of the chair, indicates the attachment and devotion of the cavaliers to the King. The close proximity of the young Prince to the philosopher indicates the gentle character of the man, and the inoffensiveness of the operation. The Prince has



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suspended the pursuit of Harvey's favourite author for the greater excitement of his friend and tutor's demonstration. The extreme fondness for anatomical studies which in after-life characterised both Charles II. and James II. is thus explained.

The courtier behind is permitting himself to be entertained by some of Harvey's opponents. These are incarnations of pedantic bigotry and stolid imbecility—the two great opponents of scientific progress—who by insult and obloquy, show their hatred of him who dares, by asserting truth, unsettle their long-cherished absurdities; and few men have felt this truth more keenly than the immortal Harvey.

The artist has taken great pains to preserve the likeness of Harvey, and was guided by his excellent portrait by Cornelius Jansen, in the College of Physicians, the authorities of which most kindly placed that and all that the college contained concerning Harvey at his disposal.

THE LATE WILLIAM WYON, ESQ., R.A.

THIS distinguished artist possessed a world-wide reputation as a medalist for the number and excellence of the works which he executed. He was born May 25, 1795; and was the son of Mr. Peter Wyon, who enjoyed the reputation of being at that period the best medallist of Birmingham. The subject of our memoir early attained considerable proficiency in his art, and before he was sixteen years old commissions were given to the father on the understanding that the son should execute them; and at the age of seventeen he was honoured by the Society of Arts with a prize for a beautiful head of Ceres.

His cousin Mr. Thomas Wyon at that time occupied the situation of Chief Engraver to the Mint; and, being a man of considerable talent, Mr. Wyon was placed under his tuition. On a vacancy occurring in the situation of the second Engraver, his cousin recommended William Wyon for the appointment; but, as the Master of the Mint was unfavourable to his application, a general competition was proposed. The different works were submitted to Sir Thomas Lawrence, who selected that of Mr.

Wyon; and, upon that award, the office was at once conferred upon him.

At an early part of his career—in fact, when Mr. Wyon was not more than twenty-two years of age—he received a commission for a model for the Indian coin, with the understanding that Flaxman should complete it. Young Wyon, on finishing the work, carried it to Flaxman, who immediately exclaimed, "Mr. Wyon, I shall not touch this." The young artist, misunderstanding his meaning, and greatly mortified, replied, "if permitted, he would endeavour to model a second worthy of his notice." "Mr. Wyon," said Flaxman, "you mistake me; when I said that I should not touch this, I intended that you had left nothing for me to do." Being a great admirer of the genius of Flaxman, he was proud of this; and he delighted to tell the circumstance to his friends, even after he had obtained his subsequent reputation.

Mr. Wyon was appointed Chief Engraver to the Mint in 1828. The importance of this office has always been recognised by the Government no less than by the public; for, by the abilities of the medallist, the likeness of the Sovereign is familiarised to the people. The coin not only transmits the features, but is also a record of the state of art at the period; thus, as we curiously examine ancient coins for the features of Emperors who ruled 2000 years ago, so will our successors scrutinise the features of our gracious Queen, as handed down by coins, some thousand years to come. Judging of the future from the past, the works of Wyon will last for ages upon ages; and, as he has executed the whole of the coins of King William IV. and Queen Victoria, together with a large portion of those of King George IV., posterity will be indebted to Mr. Wyon to a very considerable extent for the preservation of likenesses of those Sovereigns who have reigned at a very important period of English history. Of all these productions, the five-pound and crown pieces of the present reign were received by the public with the greatest favour. The latter is always preserved with great care; and we would venture to recommend to the Mint authorities that a further issue should take place, in order that the people may possess a fine work of art and a correct likeness of the Queen. Of all Wyon's coins the florin

was the most unpopular. The letters "D. G." were omitted, the coin was thick, and it was badly struck. Previous to his death Mr. Wyon executed another of great beauty, with the letters "D. G."

Mr. Wyon was elected R.A. in 1836, and in his proper rotation served upon the Council. In addition to his other appointments he was engraver of the Goldsmiths' marks. As an artist, he was remarkable for the care with which he finished his models. It may be useful for the future aspirant to numismatic honours to be informed of the hours which he spent to obtain a perfect design in wax. To the uninitiated, on visiting his studio, a model would appear perfect; nevertheless, the artist would be found steadily working at the same design, at a subsequent visit two or three weeks afterwards. Whilst modelling, he was fond of the company of his intimate friends, or he was pleased to have books read to him by his family. As a companion, he was greatly sought by the elite of literary, scientific, and artistic circles; and his engaging manners and delightful conversation, no less than his eminent talents, secured for him a very large number of friends. He appeared to have so keen a sense of classic taste, that the slightest aberration therefrom discomposed him, and gave an idea, to those who were unacquainted with his true character, of his being hypercritical.

It would be impossible for us to give a detailed list of Mr. Wyon's works; since, for several years, he has made, with few exceptions, every medal required for the services of the State or for public institutions, including all the war medals conferred by the Government and East India Company. One of the first fine works of art which he produced was the Chesham obverse, for St. Thomas's Hospital; and the study of a subject on the reverse is a good example of his talent. The likeness of Brodie is another noble production; but perhaps the medals executed for the Royal Humane and London Shipwreck Societies must be placed amongst his most classic productions. The medal executed for the Gresham Society has always been regarded with much public favour; but, probably, of all Wyon's medals, that executed on the occasion of the Queen's visit to Guildhall has been the most popular. The high finish of its workmanship and beauty of its execution have